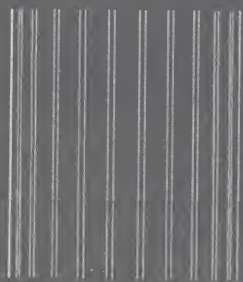


COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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The device chosen by John Fass for the Hammer Creek Press was the turtle. Shown are designs by Burton Carnes (upper right), Valenti Angelo (lower left) and John de Pol (all the rest).



COLUMBIA LIBRARY COLUMNS



The Man Who Printed Books at the YMCA

CAROLINE F. SCHIMMEL

THE standards of the Hammer Creek Press would not allow a less-than-perfect piece of printing, which says a great deal for an organization which consisted of one man with a single less-than-perfect press in an incommodious YMCA room, over a span of fifteen years with a production of more than sixty booklets, folders, and broadsides, and innumerable ephemera. The man was John S. Fass, his press was a 1905 Hughes & Kimber, a "little Aldine," the YMCA was on 161st Street in the Bronx, and the time was 1950 to 1965.

Superb printing was the expected thing to those who knew Fass before 1950. But to explain the perfection one must go back further. John Fass was born in 1890 in Lititz, Pennsylvania, in the heart of Pennsylvania Dutch country, where hard work well done was a fact of life. This Fass learned well and early in his chosen trade, working summers from the age of twelve, and full time after graduation from high school, at the Lititz *Express*. It was "the first newspaper in town to have a linotype," he mentioned somewhat proudly in a conversation with Paul Bennett. Still, it was a fairly crude operation, as he discovered in 1918 when he went to work as a compositor for the Holmes Press in Philadelphia.

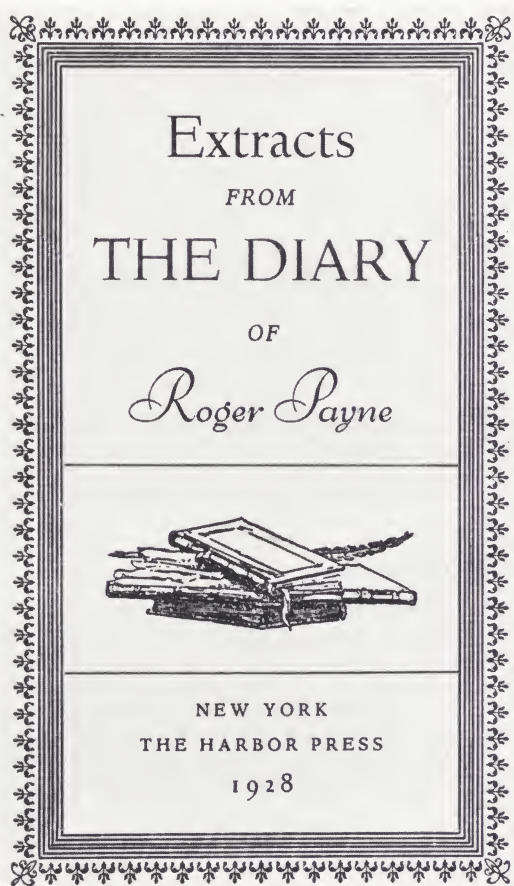
He must have learned his tasks quickly, for only two years later this quiet young man moved to New York to accept a job as compositor for David Gildea's advertising composition plant. Turning from mechanical training, he was now being taught the techniques and tricks, typographically and pictorially, of attracting the eye and sending a message quickly.

From 1923 to 1925 he practiced his new skills working alongside Bruce Rogers, of whom Fass later spoke as "the greatest printer in the world." Both were employed by William Edwin Rudge at his Mount Vernon plant, during the height of the printing revival which started with Morris's arts and crafts movement: the Rudge shop had in effect developed into a school for the fine young printers of the day.

Bruce Rogers's impact on Fass—the clean, sparse type page, the use of ornaments, the ability to match a type to a text or an idea—is obvious in all his work. Fass did not have Rogers's flair and verve, but he could match the master in technical skills. They were both fascinated by technical problems, and adept at solving them, strengths brought to fruition by Fass in the work of the Hammer Creek Press. Its beginnings came with two events in 1924 and 1925.

First, Fass and a fellow Rudge worker, Roland Wood, decided they were ready to set out on their own. Together with Wood's wife, Elizabeth, they founded the Harbor Press in New York City, quickly making a name for themselves as fine printers both commercially and with such special editions as *Sonnets of California* by Fanny Purdy Palmer (which was printed for the Purdy Press and given a citation in 1927), *Extracts from the Diary of Roger Payne* (1928), and President Hoover's *A Remedy for Disappearing Gamefishes* (designed and printed for the Huntington Press in 1930).

Also in 1924 or 1925 one of Fass's many hobbies, woodcarving, inspired him to make a working mahogany replica of a sixteenth- to eighteenth-century wooden printing press. His first press, on which he printed under the imprint of the "Hellbox Press," had



An early Harbor Press limited edition, printed by John Fass and Roland and Elizabeth Rood, which helped to establish their reputation for fine printing.

an 8" x 13½" base, and was 13⅜" high, with a bed measuring 3¼" x 4¼". The second had a 9" x 15" base, and was 14" high, with a 3¼" x 4¼" bed. Both presses operated well enough to produce Christmas cards and probably other small ephemera. Fass continued to make miniature presses (but not working models) for years, producing at least fifteen of them.

The First Christmas as Recorded in the Second Chapter of the Gospel According to St. Matthew, printed in 1925 in an edition of eighteen copies, was the initial private publication with a Harbor Press imprint. It is a twelve-page booklet bound in buckram-backed decorated boards, the wide-margined, stark pages unrelieved save by a small ornament around the page numerals, and the red ink of the colophon. It might possibly have been bound by Fass's close friend, fellow YMCA resident and printer of the New York Public Library, John Archer.

By 1930 the Fass style was set. The Hoover *Remedy* is typical, with much white on the page, a huge 18-point Granjon with wide leading for the 9½"-high page, the preference for woodcuts as illustrations (here by Harry Cimino), the lightening of the type page with colored handset initials, and the careful matching of illustration to type and of binding and paper colors to inks. The Hoover book is bound in a Cockerell marbled paper and Fass managed to match exactly one of the greens in it with the ink used to print the initials and small woodcuts.

In 1938, the year before the disbanding of the Harbor Press (Roland Wood felt the call of the grease paint, and was to establish himself as "The Butler" in a long succession of film appearances), two significant volumes designed by Fass appeared. One was the Limited Editions Club's *Uncle Tom's Cabin*, printed in linotype DeVinne in compressed double columns which in color and texture match the grays of Miguel Covarrubias's lithographs: a dignified, straightforward design.

The second publication of that year, on a very different scale, was *The Hellbox Specimen Book*. This 4¼" x 3¼" bit of wit

shows another side of Fass. He may have been shy, but he was certainly not humorless. The text reads:

Notice. Sorry, we have no type, which makes mass production impossible. Just how we function is a mystery to us.

Apology. We forgot to mention that the type used herein was borrowed; yea, practically stolen, though not generally known.

This booklet was laboriously printed by hand on a miniature wooden press, built by one on relief, without pay. The paper is handmade, and was not chiseled. . . .

Aftermath. When going to press we discovered a shortage of rollers—in fact, none—so we printed this booklet without any.

In addition to the text there are thirteen pages of ornaments, and the title and colophon pages, printed in red and black. At least two copies, presently in the collections of Herman Cohen and Stuart B. Schimmel, were specially bound by John Archer, one in full calf, the other in full morocco. These contain four additional leaves, six mounted photographs by Fass of the two presses on the first six pages, and a note on the Press by John Archer describing the two presses and advising that “This book was printed on Press No. 2, the forms being inked with the tip of the finger.”

The demise of the Harbor Press* in 1939 coincided with the waning of the golden age of fine printing in America, at least in terms of commercial profit, and Fass again found employment as a typographic adviser in the advertising field. But in 1950 the urge to be his own master, to experiment with design without the structures of business obligations, sent him once more to miniature presswork, and the Hammer Creek Press was the result.

This time he *bought* a press, a 1905 Hughes & Kimber which Valenti Angelo had acquired only the year before from Bruce Rogers. It was one of two imported from London by Rogers.

*A press of the same name was established by Frank D'Arconte in 1957, and is the printer of *Columbia Library Columns*.

Made of cast iron and built to be worked on a small table, it was 33½" high (including the brass eagle finial Fass added), with a bed 8½" x 12". As Jackson Burke described it, in his 1962 essay in the *Book Club of California Quarterly News-Letter*, this was not ex-



The Hell-Box Press; wood engraving by John De Pol.

actly the perfect press for a perfectionist: "The platen rises hardly enough to permit the whole assembly of bed, tympan and frisket to slide under smoothly and comfortably. It fits, but it is a chancy thing that must be controlled constantly, and every pull, if care is not taken, is a possible slurred sheet." The press and its table, along with several fonts and an extensive collection of old ornamental pieces, Fass managed to fit into his YMCA room (already

filled with photographic and wood-carving equipment—he loved to make miniature furniture, sea horses, and series of boxes-in-boxes); yet Herman Cohen testifies he has never seen such an immaculate room as Fass's. Fass himself explained the purchase: "I always wanted a small hand press to do certain things that one cannot do in the average print shop—and also for some experimenting to achieve different results. I think the main function of the private press is self-expression."

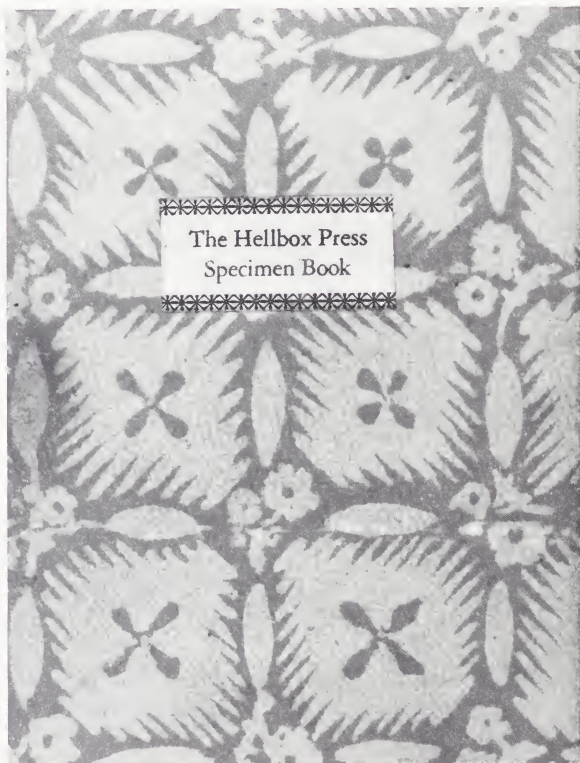
The production of the Hammer Creek Press (named for a stream in Lititz) included books, leaflets, experimental title pages, bookplates, vacation announcements, Christmas cards, and invitations. The press had a 7" x 11" chase and could print pamphlets with pages up to 4" x 6" and broadsides 7" x 11".

By 1954 *The Hammer Creek Press Type Specimen Book* (a handsome 52-page opus, of which 100 copies were printed on handmade paper and 22 on Japanese) listed eight different fonts, none of them "miniature": 14-point Centaur; 12-, 14-, and 24-point DeRoos Roman; 18-point Perpetua Title; 16-, 18-, and 24-point Centaur Capitals; 36-point Goudy Capitals; 14-point Arrighi Italic; 14-point Post Mediaeval Italic; and 24-point Blado Italic. All are suitable to the traditional, classical printer. But Fass was not limited to these fonts; many printing friends were happy to lend him types for special jobs.

His first Hammer Creek Press production, an eight-page booklet reprinting Lincoln's Gettysburg Address, demonstrates several of the technical problems Fass found fascinating. First he had to cope with a press whose printing timing did not permit the use of dampened paper or papers with much sizing. For the Lincoln he tried a soft-textured paper, a cream Arak. Through the early fifties he used this and several other handmade stocks from Nelson-Whitehead, printing on both sides or trying recto printing only; but apparently deciding the papers were too difficult, he turned in the late fifties (except in such unsuitable cases as invitations, or for occasional experiments) to Japanese tissue paper, printing on

one side only, and binding the work as broadsheets or folded in the Oriental style.

A second problem was decoration. Fass had used colored initials and frames on many of his earlier commercial books, and to allevi-



Front cover (actual size) of the specimen book
printed by Fass in 1938. (Ulmann Fund)

ate the simplicity of the printed page he here relied again on that technique, experimenting with an ornamental frame for the Lincoln text, printed either blue, with a blue initial, or gray.

Title pages held a constant fascination for Fass, and he went so far as to print separate multiple title pages as an exercise. For the Gettysburg Address he tried two formats involving gold stars and

a gray-tinted rectangular ground. Some copies of *The Work of the Hammer Creek Press 1950-1956* contain as many as five variant title pages. Fass said: "What I do is for pleasure. If, while printing, I should like to see a change made here or there or even a change in color, I do it. I like variety, and after all I am doing it for my own satisfaction, so why should I adhere to rules, formulas, etc.?² That takes the pleasure out of it and makes it strictly commercial."

Fass was not a great reader, often choosing to set Biblical texts and other traditional excerpts. His fascination with textures and decorative effects was unlimited, and he was quite content to print a piece with no text at all. *ABC . . . XYZ: The Alphabet in Various Arrangements* (1958), *Barn Signs of the Pennsylvania Dutch* (1953), and *Various Shaped Leaves of the Mulberry Tree* (1960) were each just that.

He felt that "the wood cut or engraving and the hand press are a happy combination," and, fortunately, he had the generous collaboration of Valenti Angelo and John De Pol, excellent artists in this field, and the enthusiastic support of the photographer, A. Burton Carnes, who occasionally turned his hand to wood cutting. Well over half his editions used blocks cut by one or all three of these friends, sometimes a scene or small emblem (many being reused throughout the years), but most often the turtles which each artist cut. The turtle was the device of the Press, and Fass even designed one amusing species himself, made solely of type ornaments. Those works which did not have illustrations were enlivened by some decorative frame or coloring: no Hammer Creek Press work ever appeared printed solely in black ink.

As time passed Fass's shared devotion to printing and the natural world led him to try leaf printing, a process which he mastered with beautiful results. For a group of Boy Scouts visiting the Rare Book Division of the New York Public Library in 1964, one of Fass's leaf-print books was the only piece of printing—including the Gutenberg Bible!—which raised a flicker of interest. At the li-

brarian's request Fass wrote the group a long letter describing the technique, beginning, "First you get some dry leaves in the fall and press them until they are good and flat." Fass printed eight different collections in 1958 and two in 1960, using between



Fass in his room at the YMCA with the Hammer Creek Press, a 1905 Hughes & Kimber press which had once belonged to Bruce Rogers.

thirty-two and eighty prints in each collection. All were done on Japanese tissue, using a tinted rectangular ground, printed usually in two and occasionally three colors. Many were identified by Fass in a penciled note below the print, and although the same species appear in each copy of a particular collection, the actual leaves were used only once or twice.

Other interests were the collecting of Japanese matchbox covers and of marbled papers. When Fass had collected enough of one, or the other, he would mount them, print up a title page (and one or two extras), and bind them. The first collection of thirty-eight marbled papers (1952) was issued in an edition of one. Lewis Stark of the New York Public Library learned of the production

through Fass's *The Work of the Hammer Creek Press 1950-1956*, and requested a copy. Fass wrote a letter of apology and sent a title page. When in 1961 he had collected thirty-seven more, most of them from Ben Grauer, he sent the new edition of one to Mr. Stark.

Fass was a modest man. Certainly he knew the value of his skill, but he meant these experiments to be just that, and took great pleasure in carrying a few in his briefcase to give to any interested friend. Herman Cohen's suggestion that he sell them was met with mild astonishment, but in time they came to an agreement on the subject. When Cohen and Jackson Burke urged him to exhibit the work of the Hammer Creek Press at the Grolier Club, Fass acceded with similar shy incredulity. Fortunately, he acquiesced—partly prepared, perhaps, by John Archer's display of Hellbox Press and Hammer Creek Press books at the New York Public Library in 1953. At the Grolier Club opening in 1962 Fass stood in a corner looking humorously bemused; but the exhibition was such a success that it was repeated at the Cooper Union on request from that institution, and later for the Book Club of California.

Meanwhile Fass's life was changing. He retired from his position as typographer for Young and Rubicam, and depended upon social security benefits from 1955 to 1958. At the age of sixty-eight he returned to work as a typographic specialist in advertising work. His assignment to the night shift gave him much authority but disrupted his avocation. He moved in 1962 from the YMCA to a hotel in Brooklyn, and sold his Hughes & Kimber press to its previous owner, Valenti Angelo, who now has it in California. Poor health led to his return to Lititz, where he died in the spring of 1973.

The list of private collectors and institutions which have nurtured collections of John Fass's private press work, whether through friendship or by purchase, is a testimony to Fass's consummate skill. Among these may be mentioned Duncan Andrews, Jackson Burke, Herman Cohen, Ben Grauer, John Ryder, Stuart

B. Schimmel, the New York Public Library (which also received from Fass his extensive collection of New York City photographs), Amherst College, the Rochester Institute of Technology, and the Universities of California, Kentucky, and Texas. The collection at Columbia was acquired over the years by means of the Albert Ulmann Fund. One of the joys, and frustrations, of these collectors is that no one will *ever* have a “complete” collection, or even all the variants of one large edition: each of seven examined copies of *Some Oriental Versions of the Turtle* (1952) is significantly different. This was the skill of Fass: to combine a small selection of fonts and ornaments in infinite variety, and to match the texture and colors of inks and papers with subtle, understanding care.

The Library of the Future *Has* Books

PATRICIA BATTIN

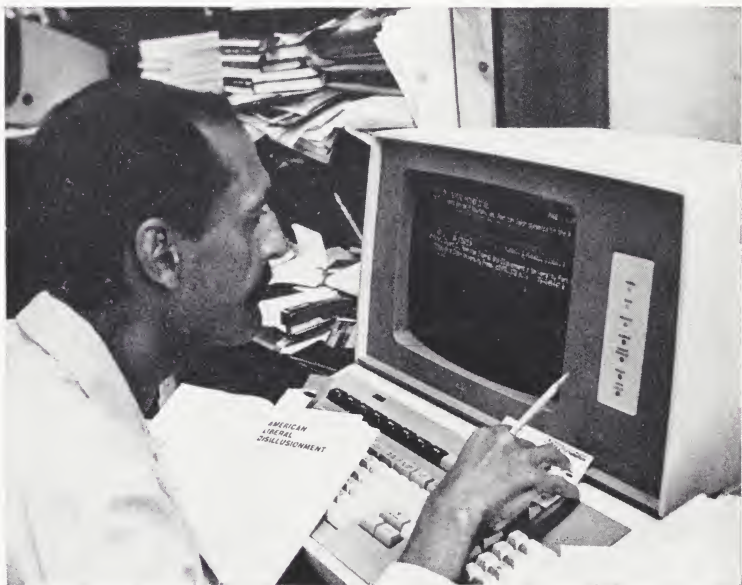
IN the small village in rural Pennsylvania where I spent my childhood, the town library was housed in a small room located over the fire-house. Since I had read my way through the permanent collection by the time I was twelve, I well remember the excitement and anticipation of the semi-annual occasions when shipments of new books would arrive from the circulating collection of the State Library in Harrisburg. It is difficult for me now, surrounded by the extraordinary collections of the Columbia Libraries, to recapture that sense of bleak despair at the prospect of NOTHING to read until the telephone call from the librarian (“The new books are here!”) signalled the return of intellectual and artistic stimulation to my life. To all of us, I think, who lived in the pre-McLuhan world, not yet dependent on computerized information processing and telecommunications, the book will always symbolize a unique tangible record of the quest for knowledge, understanding and individual experience of the human condition.

During my interview with the Search Committee for the position of University Librarian, I was asked to describe my vision of “the library of future.” After fifteen or twenty minutes of discussion of on-line bibliographic data-bases, publication on-demand capabilities, and other computerized products, one member of the Search Committee expressed his impatience with such an overwhelming emphasis on technological wonders by exploding, “But Pat, won’t there be any books?”

Since I can no more imagine the research library of the future without books than I can easily recall that period of my life when books were not readily available, the incident served to underscore for me the danger of such complacency. However, though the

future of our book collections may well be threatened, the enemy is not the computer.

If we seem to be overly concerned with issues of management, automation, preservation of materials published within the last



A library employee using a computer terminal to gain direct access to cataloguing information stored in the computer at the Library of Congress.

century on acidic paper, and cooperative relationships for the development of national bibliographic networks and collection capacities, it is to assure, rather than to obscure, the central significance of the book and the scholar to the research library. Too often, concern for management and computers is seen by bibliophiles as hostile to a concern for books and scholarship, when in fact, if properly balanced and coordinated, each can truly serve the other.

A cursory review of the major activities of the University Libraries during the past decade is an eloquent statement of the

revolutionary changes erupting within research libraries. As our society has been transformed from an industrial society to one in which over fifty percent of the labor force is employed, in one form or another, in information and communication services, the traditional strengths of research libraries have been threatened and diluted. The development of sophisticated computerized capacities for processing information and facilitating rapid communications has represented both a threat and a promise to research libraries and the support of scholarship. The Xerox machine has transformed the very nature of publishing activities, with the implications to scholars and libraries not yet fully perceived. The serious financial pressures of inflation on the traditional labor-intensive library operations have spurred the profession to a greater concern for management skills and techniques, and to a recognition of the potential benefits of applying computer technology to create and maintain catalog records.

Despite our best efforts during the past decade, the growth of the Columbia collections has not kept pace with our former standards because of severe inflationary pressures, institutional financial constraints and the increasing losses caused by theft and mutilation. Active participation in cooperative relationships, particularly the Research Libraries Group, has placed the University Libraries in a position of national leadership in planning and developing viable programs for resource-sharing, joint preservation efforts, reciprocal access services, and a computerized national bibliographical data base. Success in these areas will result in substantial control of inflationary operational costs and thus permit a greater diversion of available funds to the strengthening of local collections.

But many of us now recognize that in order to maintain the past level of collection development, we must actively seek new ways to protect the collections budget from the uncertain ravages of inflation and in the case of foreign publications, uncontrolled devaluation of the dollar. We hope to design an endowment program

for the Libraries which will provide a tempting array of opportunities for all those who wish to assure and protect the continuing strength and vitality of the library collections.

We have substantially enhanced our library facilities during the



Patricia Battin and Warren Haas, former Columbia Librarian and now President of the Council on Library Resources, at a meeting of the executive committee of the Research Libraries Group at Stanford University in August. Seated around the table next to them (from left to right) are: Rutherford Rogers, Yale University Librarian; James Skipper, President of Research Libraries Group; Richard Couper, President of the New York Public Library; Edward Shaw, Associate Provost of Stanford University; and David Weber, Director of Libraries at Stanford.

past decade with the opening of the Lehman Library, the completion of the Augustus Long Health Sciences Library, the expansion and renovation of the Avery Library, the air-conditioning of the Butler stacks, and the current renovation of the East Asian Library. But we must make a major effort in the next several years to expand and augment the facilities in Butler Library for both collections and scholars in the humanities and related disciplines.

The challenge that we face is not a simple one because the radi-

cal social changes which have accompanied our transition from an industrial society to what is commonly termed the "information society" have created an intensive demand for all sources of information, including the traditional contents of research libraries. Because of the increasing value of scholarly materials in the form of printed books and journals, including engravings, etchings, and examples of typography no longer produced, our philosophy of the research library as openly available to the scholarly community is in jeopardy. Older and unique materials in the Butler stacks, not now designated as rare, are vulnerable not only to the unethical or careless scholar, but to the professional book thief. There has been a significant increase in professionally organized theft in major research libraries during the past few years, and formerly isolated incidents are occurring with alarming frequency.

The unwelcome intrusion of self-serving and competitive market-place values into a process based on the principles of intellectual freedom and disinterested scholarship poses a serious threat to the integrity of our collections, the quality of our services to scholars, and our responsibility for the preservation of our intellectual heritage.

The Libraries' priorities for the next decade must include, along with our continuing programs of automation, management, and preservation, a carefully designed funding program for the book collections, a re-examination of our traditional policies governing the organization, protection, and use of the irreplaceable materials in the Butler Library stacks, and expanded and appropriate housing for these resources as well as for our rare book and manuscript collections. This challenge will demand the best efforts of all of us—librarians, scholars, bibliophiles, managers, computer experts and Friends—who are deeply interested in maintaining our proud tradition of excellence in research library services to the scholarly community.

The library of the future will undoubtedly contain a vast array of technological devices, dispensing information on film, fiche or

screen at the press of a key. But the greater legacy we leave behind us, by virtue of our joint efforts to nurture and strengthen one of the finest research collections in the country, is the assurance that those who follow us will never know the intellectual and cultural bleakness of a life without books.

“The Back Like A Weasel’s”

MIRIAM J. BENKOVITZ

IN early April 1923, George Moore, the Irish novelist, gave Nancy Cunard, by then a published poet and well on her way with Iris Tree and Diana Manners to becoming a legend of the twenties, a copy of the new edition of his *Memoirs of my Dead Life*. He inscribed it, “To Nancy, with much affection, from her first friend.” Nancy in 1922 was twenty-six years old and Moore, seventy; but he was wholly accurate in his claim.

The inscription was particularly appropriate for that book, because it told in some fictional detail of Moore’s enduring love for Nancy’s mother, Maud Burke Cunard, later called Emerald Cunard. Moore had known her since 1894 when they met probably at lunch or dinner at the Savoy Hotel. She was wearing a pink-and-gray shot-silk dress, which he never forgot. She was golden-haired, beautiful; her wit was lively, and he fell hopelessly under her spell at once. They became lovers, but she refused to marry him. Despite his literary success, Moore’s career held no promise of the life Maud Burke envisioned for herself. Over and over she “dashed” his hopes until once, as they walked and talked in St. James Park, Moore was frustrated and angry enough to give her a sharp kick on the behind. Nevertheless, Moore’s regard for Maud Burke never slackened. Fifteen years later, in 1909, he was associating her with Maeterlinck’s *Blue Bird*, the blue bird of happiness, and assuring her that no one would “appreciate and admire” her as he did, that “everything led to the moment” when he first “caught the glint of those beautiful wings.” He went on,

... have I not followed the light of those wings ever since? And would not the truthful picture of me be, a man following with outstretched arms? And shall I not die seeing a blue bird—when sight of all else is gone your beautiful wings will float in the dimming twilight; beautiful

in the beginning; more beautiful in the end. (Nancy Cunard, *GM; Memories of George Moore*)

And in 1925, he assured her that the only hours which had any pleasure in them were those spent with her, that "life would be a



George Moore and Nancy Cunard at Sanary
in the winter of 1921-22.

dreary thing" without her. Long before Moore wrote either of those letters, Maud Burke had married Sir Bache Cunard, member of the powerful shipping family, and Moore had become a frequent visitor in the Cunard home, Nevill Holt, in Leicestershire. Their relationship, Maud's and George Moore's, had settled into a "spacious, comfortable, and leisurely" one.

Thus Nancy Cunard, born at Nevill Holt in March 1896, came to know George Moore as soon as she could know anyone. At first she thought him only funny owing to the "rolling billows" of Irish brogue in his speech and to his appearance, his bulbous silhouette and his unself-conscious flourishing of his plump white hands. Then he became her trusted companion. He accompanied her and her governess on long walks, he helped Nancy learn to read, he talked French with her when she was six, and he gave serious attention to her childish remarks. Their affection for each other was threatened only once when Nancy's dog Buster ran between Moore's feet while he was demonstrating his skill at dancing the Boston, and Moore treated Nancy's dog as he had her mother. He kicked Buster, and Nancy promptly slapped Moore. He forgave her and later even championed her against parental discipline, as when her governess overheard Nancy, age eleven, talking to Moore about Elinor Glyn's *Three Weeks*, which she had read in the early mornings under cover of her bed-sheets. Over the years, George Moore and Nancy talked endlessly, going from childhood fancies to "pure poetry," Manet, the Impressionists, "modern art," the Paris Moore had known in the 1870s, love, her unhappy marriage, her mother, music, politics, and people. Since both had the "necessary egotism," both were fine letter writers; and they exchanged innumerable letters. Although Nancy learned to print by producing eighty copies of Norman Douglas's *Report on the Pumice-Stone Industry of the Lipari Islands*, her first publication at her Hours Press was Moore's *Peronnik the Fool*; Moore had offered it to her "so as to start . . . off with a good bang." (The last publication of the Hours Press was also by George Moore, a four page plaque issued in 1931 entitled *The Talking Pine*.) Moore took Nancy to call on Daniel Halévy and his mother; and Nancy introduced Moore to Louis Aragon, known in Paris during his association with Nancy as "le cunard sauvage." Moore visited Nancy at 2 rue le Regrattier, Paris, and she dined with him at 121 Ebury Street, London.



Nancy Cunard and her assistant, Henry Crowder,
at work in the Hours Press, Paris, 1930.

Yet, when Nancy Cunard wrote her *GM; Memories of George Moore*, she deliberately omitted an account of one of the most intimate events in her long association with George Moore. She worked closely with Rupert Hart-Davis, her publisher, on the book; but according to Nancy, he knew nothing about the omission. Indeed, she said in 1956, soon after the book appeared, that only two people had seen her narrative of the episode, Charles Duff, a writer, and Anthony Hobson of Sotheby's.

In November of that year she sent a copy, two and one-half typed pages, with an accompanying letter to Irene Rathbone, poet and sister of Basil Rathbone, the actor. Both of these manuscripts are now in my collection. In these pages Nancy tells how, one afternoon in the mid-twenties, Moore said to her in a matter-of-fact way, "I wish you would let me see you naked." Nancy was dumfounded as he "went on with his urging," and the sound of his "sonorous 'What is the ha-arm?'" stayed in her mind long after she left him. Some months later he began again, "I am sure you have a lovely body. Now why won't you let me see it? Think of the pleasure it would give me . . ." This occurred five or six times. Never, Nancy declared, had there been between them any "passages," the word Moore sometimes applied to "armorous tentatives," and she felt that her nude body "fitted" their relationship "at no point." But he persisted: "'Why won't you give me this pleasure? I am an old man.'" Nancy's account continues:

. . . he was a little difficult to attune oneself to at the first moment of meeting. Some days there was a curious surface formality about him, or he might be "in a mood," or, in the noise of Paris, unable to hear immediately all that was said. Whatever the reason, a slight hesitation might lie between us, before the give and take of conversation began to flow. A pause, a phrase, a silence—how different this rhythm was to every other rhythm in the Paris of the twenties.

He was staying at Foyot's in the spring or summer of 1925 and it was there, he said, we should dine. The formal moment past (was he ever aware of it himself?) we sat in long conversational harmony in the

quiet restaurant with its red plush seats, appreciating the Burgundy still left in front of us at the end of the perfect meal, and as he talked I was thinking yet again how the Paris of the seventies, with himself in it, would have been a great time to have known.

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First announcement of the Hours Press with corrections
by Nancy Cunard. (Author's collection)

After dinner we went up to his sitting-room, where at ease in the armchair G.M. continued talking of France and of painting, of Dujardin and of Mallarmé near Fontainebleau, and then suddenly broke off.

He would often do that with an exclamation that cut short whatever had been engaging his mind, and the subject of the body in the nude was certainly not approached by stealth. No little *entrée en matière*, such as "the flesh tones of Renoir," came to usher it in. The words were as sudden as ever, said, this time, with a good deal of wistfulness:

"I *do* wish you would let me see you na-aked. I am an old man . . . Oh! Let me at least see your naked back!"

Now, equally suddenly, something within me said: "Do this!", and without more ado, facing away from him, I took off all my clothes, standing motionless a few feet from where he sat. How lightly, how easily it came about. My clothes left me, lying in a graceful summer pool on the floor, as if they had slipped away of themselves. The night was warm and the mood serene. Without hesitation, my long, naked back and legs were at last in front of him and the silence was complete. It would be full-on he was looking at them and I did not turn my head. Of what could he be thinking? At length came a slow, murmuring sigh: "Oh, what a beautiful back you have, Nancy! It is as long as a weasel's. What a beautiful back!"

As Nancy said, Moore made use of the episode in *Ulick and Soracha*. The aged harper of that tale, married at the end of his life to Brigit, the Irish peasant, dies as he looks at her nakedness. Nancy explained in her letter to Irene Rathbone that she did not include her record of the occurrence in her *GM; Memories of George Moore* for Moore's sake. She thought its "tone" acceptable, but she would have been "so furious if some fool of a critic had stressed G. M.'s salaciousness," a thing very likely to have happened. She was certain no "ordinary, decent man" could have objected to "dear G. M. if he had known him. But reputations are simply hell and there's nothing—or little enough—to be done about changing them."

Even so, it is regrettable that her book about Moore omitted this episode. Apart from the idiosyncratic intimacy which is in the episode itself, it demonstrates so well the truth of Nancy's statement that in all the years she knew George Moore, his attitude

toward erotic adventures was one of "wonderment." Furthermore it is important because it goes far to clarify their relationship: love is not stinted to three primary forms, like the colours, red, blue and yellow? He declared that only a few know love in any in the wide spectrum of love, a thing which Moore understood so well. Did he not tell her that he was among those who "know that



Emerald, Lady Cunard; photograph by Cecil Beaton, ca. 1945.

other aspect or—to continue the comparison with colors—"understand love in secondary aspects . . . purple, green and orange. Some know love in still finer stages, delicate shades of mauve, mauve fading into grey, mauve rising out of grey into rose, mauve declining from rose into blue." That George Moore and Nancy Cunard as well realized these infinite possibilities is quite apparent.

The Masefield Centenary in England

CORLISS LAMONT

ALTHOUGH John Masefield has been well known in the United States, it is natural that the British people should pay far more attention than Americans to their former Poet Laureate during this centenary year of his birth. Both major, city-based British newspapers and the smaller provincial ones have printed a great deal about the Masefield Centenary. However, the high point of British commemorations of Masefield was the Memorial Service in Poets' Corner at Westminster Abbey on June 1, Masefield's 100th birthday.

A small delegation of Americans representing Columbia University flew to London to attend the Abbey commemoration. The group consisted of Kenneth A. Lohf, Librarian for Rare Books and Manuscripts; Paul R. Palmer, Curator of Columbiana; Miss Helen Mac Lachlan of the Friends of the Columbia Libraries and Masefield's god-daughter; and the author of this essay.

At the Abbey ceremony there were readings from Masefield's poetry by Sir Bernard Miles, the noted actor and founder of the Mermaid Theatre in London; an address by the English poet, Patricia Beer; and the laying of a wreath on the Masefield stone by Jack Masefield, nephew of the poet. As the service was about to start, a silvery grey pigeon suddenly settled on Masefield's stone, and a verger had to push it away with his staff. Sir Bernard Miles read from Masefield's earliest poetry, published in his first book, *Salt-Water Ballads*, and began with the well-known "Cargoes."

Following the Abbey service, The Society of Authors held a large reception at the impressive Fishmongers' Hall near London Bridge. Brief speeches were made by British critic, V. S. Pritchett, President of the National Book League, Lord Goodman, and Jack Masefield.

A few days later the United States delegation drove to the beau-



Jack Masfield, nephew of the late Poet Laureate, laying the wreath on the John Masfield stone in Westminster Abbey on the occasion of the memorial service on June 1. Behind him, the Very Reverend Edward Carpenter, Dean of Westminster, is preparing to offer the closing prayers.

tiful town of Ledbury in Herefordshire where Masfield was born. We visited the original red-brick Masfield home, known as Knapp House, now occupied by the poet's nephew, William Masfield, and his wife. They reminisced entertainingly about the Masfield family, observing that one sister of the poet was still much alive at 93 and that another sister lived to be 100. From the living room of the house there was a view of beautiful English downs stretching away in the distance, a scene that Masfield recalled vividly in his autobiographical poem, *Wonderings (Between One and Six Years)*.

We also visited the fine Ledbury Library where an excellent Masfield exhibit had been mounted. The Library is situated on Bye Street, a name the poet used in his well-known narrative poem, *The Widow in the Bye Street*. The attractive librarian, Mrs. Alice Paice, told us that in September of this year Ledbury's separate Grammar and High Schools would be combined as the John Masfield School.

Our next expedition was to Cambridge University to call on author Constance Babington-Smith, who has written a biography of Masfield that is being published this fall by the Oxford University Press in London and by Macmillan in New York. Miss Babington-Smith, a lineal descendant of Thomas Babington Macaulay, was busy with the page proofs of her book when we rang the bell at her little eighteenth century house on Little St. Mary's Lane. Despite our intrusion, she stopped her work to serve us sherry and then gave us a personally conducted tour of Peterhouse College with its beautiful Edward Burne-Jones stained glass windows. Only a few days previously *The Times* of London had devoted a full page to an excerpt from Miss Babington-Smith's Masfield biography, recounting the poet's meeting with W. B. Yeats.

The final excursion in our Masfield pilgrimage was to Oxford and the former Masfield home, Hill Crest, on Boar's Hill about three miles outside the city. At the gate now is a sizable sign,

"Masefield House," while the nearby small theatre, or music room, where Masefield used to produce plays and concerts, has its own sign, "Masefield Cottage." The present occupants of the house are Professor of English Literature Godfrey Bond, of Pembroke College, Oxford, and his family. They greeted us cordially and showed us the study on the fourth floor where Masefield did much of his work. They said very few people came by to look at the Masefield house. I easily recognized the house as the one which I used to visit on my bicycle when I was a student at New College, Oxford, during the academic year 1924-1925.

On one of these occasions Mr. Masefield had pointed out to me the Matthew Arnold Tree, a tall, solitary elm that could be seen from his house on a hill a short distance away. My Columbia colleagues and I drove down Old Boar's Hill Road about a third of a mile and found a woodland path that led to a stucco bench. The trees had been cut away here in the direction of Oxford, and we were able to see the Arnold elm. Inscribed on a tablet at the top of the bench were four lines mentioning the tree from Arnold's poem, "Thyrsis." The poet's "A Scholar Gipsy" also refer to the tree. In a letter, dated June 7, 1917, to my mother, Mrs. Florence Lamont, Masefield says that he can see the Arnold Tree from his house "a quarter of a mile away" as he writes the letter. However, this is not possible today because of newly grown trees that now intercept the view.

By the time this brief account of our travels in England is printed the Columbia Masefield exhibition will have been dismantled and the Centenary year will have nearly come to an end. Traveling to the Masefield sites at Ledbury and Oxford, visiting the poet's biographer in Cambridge, and attending the impressive service at Westminster Abbey made more vivid our memories of the Poet Laureate and deepened our admiration for his poetry.

Our Growing Collections

KENNETH A. LOHF

Anspacher gift. Mr. John M. Anspacher (A.B., 1938) has donated a handsome oil portrait of his late uncle, the poet Dr. Louis K. Anspacher (A.M., 1899; LL.B., 1902). Measuring 45 by 32 inches, the portrait was painted by August Franzen, ca. 1900, shortly after Anspacher received his master's degree from Columbia University.

Bletter gift. Professor Rosemarie Bletter has presented an important contemporary literary document: Christopher Logue's working manuscript for his *Patrocleia: Book XVI of Homer's "Iliad" Freely Adapted into English Verse*, published in 1962 by the Scorpion Press. Logue's *Patrocleia* has often been recognized as one of the finest achievements in adapting Homer for present-day readers. This manuscript, mounted in a loose-leaf notebook, is comprised of autograph drafts and carbon copy typescripts, interspersed in the author's typical fashion with doodles, sketches and cuttings from Superman comics and other printed sources.

Brown gift. Mr. James Oliver Brown has presented the papers of John Cushman Associates, Inc., the New York literary agency acquired by Mr. Brown's agency in March of this year. The files, dating from 1965 until the date of merger, include nearly 47,000 pieces of correspondence with authors, publishers and other agents, and deal with the editing and publishing of American and English books. There are extensive files of letters from Alfred Alvarez, Lawrence Durrell, H. Montgomery Hyde, Doris Lessing, Mary Renault, C. P. Snow, Julian Symons, Honor Tracy and John Wain.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) continues to add important letters and first editions to the collection of his

papers. His recent gift has included: eight letters from his friend, Lewis Mumford; the holograph manuscript of Cane's poem, "The Blessing"; a file of correspondence relating to Phi Beta Kappa; and a group of seven first editions inscribed by Hiram Haydn, Alfred E. Cohn, Mark Schorer, James Stern and William Saroyan.



Pen drawing by Warren Chappell of an illustration for Gogol's *Dead Souls*. (Chappell gift)

Chappell gift. Mr. Warren Chappell, the book designer and illustrator, has presented a representative collection of his graphic work, including drawings, proofs of illustrations and type faces, dummies of book bindings, and book jackets. Among the drawings are a pen and wash landscape sketch of Westpoint, Virginia, dated 1932, and pen and ink drawings for his editions of *Dead Souls* and "They Say" Stories.

Costikyan gift. The lawyer and New York political leader, Mr. Edward N. Costikyan, (A.B., 1947; LL.B., 1949), has established a collection of his papers with the recent gift of more than six

thousand items of correspondence, memoranda, manuscripts, documents and printed materials, the majority of which relate to the period, 1962–1964, when he served as County Leader of the Democratic County Committee of New York. There are also files concerned with the election campaigns of Eugene McCarthy and Hubert H. Humphrey, as well as manuscripts for Costikyan's book, *Behind Closed Doors: Politics in the Public Interest*. Among the correspondents in the papers are James A. Farley, Hubert H. Humphrey, Robert F. Kennedy, Herbert H. Lehman, Adam Clayton Powell, Adlai Stevenson and Robert F. Wagner, Jr.

Dobler gift. Miss Lavinia Dobler has presented an unusual and interesting Confederate imprint: Mrs. M. B. Moore, *The Geographical Reader, For the Dixie Children*, published in Raleigh, North Carolina, in 1863 by Branson, Farrar & Co. Illustrated with six double-paged maps of the Southern states outlined in color, the text stresses the Confederate point of view when discussing contemporary history, particularly Lincoln and the Civil War.

Engel gift. Mrs. Solton Engel (B.S., 1942), who is an accomplished handbinder, has bound a copy of the Engel Collection catalogue and presented it to the Library. Handsomely bound in full crimson oasis leather, the work is gold-tooled and inlaid in a pattern which Mrs. Engel specially designed for this presentation volume.

Fleming gift. Mr. John F. Fleming has presented a sixteenth century French manuscript, "Proposal by the Emperor [Francis I] in order to enter into an agreement concerning religious controversies." Comprised of 84 leaves, the manuscript was written in Paris in 1541. The work is a French translation of five official documents of the Regensburg Reichstag and Religious Conference, which was convened by the Emperor for the purpose of denominational agreement. The manuscript has distinguished artistic as well as historical value, due to the fine French-Gothic script and the nu-

merous elegant initial letters which are decorated in a witty and graceful French style.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1936) has added to his papers more than one thousand letters received from colleagues and students over the years, including Arthur C. Danto, Irwin Edman, Charles Frankel, Horace L. Friess, Sterling P. Lamprecht, John H. Randall, Jr., and Herbert Schneider. They concern his teaching, research, students and Columbia academic affairs, primarily for the periods when he served as Professor of Philosophy and as Director for the University Seminars. In addition, Professor Gutmann has presented a copy of his recently published book, *Verses and Reverses*, and a file of thirty letters written to him by his friends over the years concerning his poetry.

Hamilton, John, gift. Mr. John Hamilton has presented a collection of thirty-eight letters written to James Witter Nicholson, son of the Revolutionary naval officer, James Nicholson (1736-1804). There are four letters in the gift from the father to the son, dated 1790-1797, concerning primarily personal and family matters, and containing numerous references to Albert Gallatin, who married the recipient's sister, Hannah, in 1793. The gift also includes: four letters for Hannah; twenty-six letters from Catherine, a sister who married Colonel William Few, a signer of the Constitution from Georgia; and four letters from Adden, a sister who married James Christie of New York.

Hamilton, Mrs. Robert, gift. A first edition of *A Little Girl Among the Old Masters*, published in 1884 in Boston, has been donated by Mrs. Robert P. Hamilton. The work, a collection of drawings by a child of ten years of age, has an introduction and comment by William Dean Howells.

Lamont gift. During this John Masefield Centenary year Dr. Corliss Lamont (Ph.D., 1932) has made gifts of two important groups



Woodcut by Lynd Ward from *Madman's Drum*. (Laughlin gift)

of letters written by the Poet Laureate. The first is a series of twenty autograph letters written to the publisher, Frank Sidgwick, from 1906 to 1920, relating to the editing and publishing of several of Masfield's most important dramatic and narrative works, *The Tragedy of Pompey the Great*, *The Everlasting Mercy* and *The Widow in the Bye Street*. In addition, he discusses the illustrations of A. J. Munnings, "the only living artist known to me with any real sense of English country life," and the poetry of Edmund Blunden, which Masfield classes as "among the finest things now being done."

Masfield and his wife founded the Oxford Recitations in 1923, and one of the speakers the following year was the actress, Ruth Robinson, whom Masfield writes is "the best speaker of poetry I know" in one of the sixty-five long and important letters Masfield wrote to her from 1924 to 1960. In this fine series of letters, Dr. Lamont's second important gift during the year, Masfield discusses subjects that were of primary importance to the poet—the speaking of poetry, poetic drama and the teaching of poetry.

Lang gift. Dr. Paul Henry Lang, Avalon Foundation Professor Emeritus in the Humanities, has presented a group of six letters written to him by Zoltán Kodály, Thomas Mann, Ralph Vaughan Williams and Bruno Walter, all of which pertain to Dr. Lang's various writings and editing projects in the history of music.

Laughlin gift. Mrs. William K. Laughlin has presented three handsomely illustrated limited signed editions: Lynd Ward's novel in woodcuts, *Madman's Drum*, printed in New York in 1930 by the Aldus Printers for Jonathan Cape and Harrison Smith; Oscar Wilde's *The Ballad of Reading Gaol*, New York, 1928, illustrated by John Vassos with "conceptions," as the artist terms his *art deco* designs; and the Random House folio edition of *Porgy and Bess*, 1935, autographed by George and Ira Gershwin, DeBose Heyward and Rouben Mamoulian.

Longwell gift. The Longwell Collection has been enriched by



Portrait of Daniel Longwell by Tom Lea, inscribed
and dated 1945. (Longwell gift)

Mrs. Longwell's recent gift of the splendid portrait by Tom Lea of her husband, the late Daniel Longwell (A.B., 1922), in pen, watercolor and wash. This finely-executed likeness is inscribed by the artist and dated 1945. In addition, Mrs. Longwell has presented four inscribed first editions by Hector Bolitho, MacKinlay Kantor, Robert Raynolds and Stuart P. Sherman, as well as a group of eleven Christmas cards sent to the Longwells by Ginger Rogers, Tom Lea, Kathleen Norris, Ellen Glasgow, J. Frank Dobbie, J. J. Lankes and Sir Winston and Clementine Churchill.

MacMahon gift. Dr. Arthur Whittier MacMahon (A.B., 1912; A.M., 1913; Ph.D., 1923; LL.D., 1959), Eaton Professor Emeritus of Public Administration, has presented his papers, comprising correspondence, lecture notes and extensive files of manuscripts and notes on federalism and governmental administration. Charles A. Beard and Randolph S. Bourne were both personal friends of the donor, and the papers contain letters from them as well as writings and correspondence relating to them.

Myers gift. Winifred A. Myers Autographs, Ltd., London, through the generosity of its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has presented, for inclusion in the Columbian Library, two documents relating to Sir James Jay, physician and brother of John Jay, who traveled to England in 1762 to raise funds for King's College. Dated September 11, 1797, the documents, one of which is signed by James Jay, pertain to the redemption of a mortgage indenture on lands in Queens County made and executed by one John Staples.

Nelson gift. Dr. Marie Coleman Nelson has presented the private library and papers of her husband, the late Dr. Benjamin Nelson (A.M., 1933; Ph.D., 1944), educator, editor and author. Numbering some 20,000 volumes, the library is remarkably comprehensive in the fields of Dr. Nelson's writings and researches—Roman and canon law, political science, religion, medieval history, philoso-

phy, sociology and anthropology. The works in the collection date from the fifteenth century to 1977, the year of Dr. Nelson's death; and the earliest edition, from among the nearly four hundred volumes published before 1800, is a handsome copy in a contemporary binding, of Nicolaus de Ausmo, *Supplementum Summai Pisanellae*, printed by Franz Renner in Venice in 1474. Dr. Nelson's papers include his correspondence, lecture notes and manuscripts and drafts for his book, *The Idea of Usury*, and for his writings and researches on Max Weber. The correspondence files include letters from Saul Bellow, Kenneth Burke, James T. Farrell, Paul Goodman, Irving Howe, Dwight Macdonald, Karl Menninger, John H. Randall, Jr., John Crowe Ransom, Theodore Reik and Meyer Schapiro. There are also twenty-two manuscripts of poems and essays by Dr. Nelson's lifelong friend, Paul Goodman, as well as an early typewritten draft of *Communitas: Means of Livelihood and Ways of Life*, the influential work on urban planning published by Goodman and his brother, Percival, in 1947.

Norton gift. To the collection of its papers W. W. Norton & Company has recently added a group of nine letters, dating from 1929 to 1932, written by several of the firm's most important authors, including Stephen Vincent Benét, John Dewey, Havelock Ellis, Walter Lippmann, H. L. Mencken, Henry Handel Richardson and Bertrand Russell.

O'Brien gift. A group of seventy-eight first editions and examples of fine printing has been presented by Mrs. Justin O'Brien. The volumes, selected from the library formed by her and her husband, the late Professor Justin O'Brien, include many which are inscribed by French writers: Jean Giraudoux, *Hélène & Touglas*, Paris, 1925; José-María de Heredia, *Les Trophées*, Paris, 1893; André Malraux, *Antimémoires*, Paris, 1967; Henri Michaux, *Peintures et Dessins*, Paris, 1946; and Émile Verhaeren, *Les Villes Tentaculaires*, Brussels, 1895. Among the modern presses represented in the gift are the Nonesuch Press, the Gregynog Press, the

Officina Bodoni and the Limited Editions Club. Of the last named there are five Club publications with introductions by Professor O'Brien, as well as a copy of Émile Zola's *Nana*, published by the Club in 1948 with illustrations by Bernard Lamotte. Laid in the



Drawing by Bernard Lamotte for Zola's *Nana*. (O'Brien gift)

volume are five original pen and wash drawings by Lamotte not used in the edition.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has added ninety-nine titles to the collection of Scottish literature which he

established several years ago and has continued to strengthen in a series of annual gifts. Noteworthy among the works in this year's gift are the following: Robert Blair, *The Poetical Works*, London, 1794, the first collected edition; William Harris, *An Historical and Critical Account of the Life and Writings of James the First*, London, 1753, first edition of the author's first work; and John Leyden, *Scenes of Infancy: Descriptive of Teviotdale*, Edinburgh, 1803, first edition with the original wrappers bound in at the end. An entirely self-taught poet, Leyden was a friend of Sir Walter Scott whom he helped with the preparation of the early volumes of the *Border Minstrelsy*.

Rendell gift. Mr. Kenneth W. Rendell has added to the Gouverneur Morris Collection two manuscript documents: a statement signed by Morris pertaining to damages received by one Robert Hunt of Westchester; and a legal agreement written on July 22, 1799, by David B. Ogden relating to lands in Hague and Cambray Townships owned by Morris, Jacob Brown, Nicholas Low and John Delafield.

Schaeffer gift. Dr. and Mrs. Sam Schaeffer have presented four important unpublished manuscripts by the French literary historian and critic, Paul Hazard: the typewritten manuscript, with holograph corrections, of his inauguration discourse at the Académie Française, delivered January 9, 1941; and the autograph manuscripts of three essays, "La problème du mal dans la pensée européen du dix-huitième siècle," "Le drame de la science" and "Le professeur de français." In addition, the gift includes a copy of the rare, illustrated study of the Russian theatre director, K. S. Stanislavski, by Nicolai Efrost, published in St. Petersburg in 1918.

Schang gift. Mr. Frederick C. Schang (B.Litt., 1915) has added thirty-one items to the collection of visiting cards which he established in the Libraries last year. Included in his recent gift are handsome examples of the cards of Johann Wolfgang von Goethe,

Aaron Burr, Anton von Webern, Frank Wedekind, Alfred Dreyfus, Admiral George Dewey, Ezio Pinza and Harriet Beecher Stowe.

Shrawder gift. Dr. Joseph Shrawder, Jr., (A.B., 1928; Ph.D., 1934) has presented two important autograph letters. The first of these is written by John Jay to the Revolutionary leader and lawyer, Peter Van Schaack, from Bristol, England, on January 8, 1784, giving news of his travels; and the second is a letter written by the Marquis de Lafayette, Paris, January 6, 1815, recommending a friend for a position in the government. Both of these documents are handsomely framed under glass with engraved portraits.

Schreyer gift. Mr. Leslie J. Schreyer (A.B., 1967) and his wife, Alice (A.B., 1968, B.; M.S. 1975), have presented, in memory of the late Tibor Gergely, an extensive collection of approximately ninety books for children illustrated by the Hungarian artist, beginning in 1925 and continuing for the next five decades. Nearly all the volumes in the gift are from the Golden Book series, and many of them were both written and illustrated by Gergely.

Scott gift. Mr. Barry Scott has donated, for inclusion in the John Masefield Collection, a brief letter written by the poet to J. G. Wilson concerning an exhibition, and a copy of *A Generation Risen*, a book of poems published in collaboration with the artist Edward Seago in 1942, inscribed by Masefield to Ada Galsworthy, the widow of the novelist.

Sheehy gift. Mr. Eugene P. Sheehy has presented first editions of Anthony Burgess's *Enderby Outside*, London, 1968, and *One Hand Clapping*, London, 1961, the latter published under the pseudonym, "Joseph Kell." The copy of *Enderby Outside* was once owned by Martin Bell, who reviewed the novel at the time it was published, and whose signature is on the front fly-leaf; and laid in the volume is the handwritten account by Bell, dated April

14, 1977, of the circumstances surrounding the reviewing of the Enderby novels.

Sypher gift. Dr. Francis J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented a distinguished piece of memorabilia to the Columbiana Library: a manuscript in Latin, written by the classical scholar, Professor Charles Anthon, listing the honorary degrees awarded by Columbia College in 1861. President Abraham Lincoln, who received an Honorary Doctor of Laws degree, heads the list that also includes John Anthon, Charles Bancroft, James H. Mason Knox and Joseph C. Passmore.

Van Delden gift. Dr. Egbert H. van Delden (A.B., 1928) has presented a file of approximately 160 letters relating to the establishment in 1938 of the Marconi Memorial Medal sponsored by the Committee of Radio Technicians. Written to public figures and persons prominent in the communications industry, the letters solicit their membership on the Committee and their support of the annual award. Included are letters from Herbert H. Lehman, Thomas J. Watson, William S. Paley, Lee de Forest, Lowell Thomas, Cordell Hull, Henry L. Stimson, Bennett A. Cerf, Charles A. Lindbergh and Bernard Baruch.

Activities of the Friends

Fall Meeting. The fall dinner meeting, held in the Rotunda and the Faculty Room of Low Memorial Library on Thursday evening, October 26, featured a talk, "A Life in the Arts," by Schuyler Chapin, former general manager of the Metropolitan Opera, who is now Dean of the School of the Arts at Columbia.

Winter Meeting. A reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 1, 1979, will open the exhibition, "From Picasso to Rauschenberg," a twenty-five year survey of acquisitions on the Albert Ulmann Fund. The donor of the Fund, Ruth Ulmann Samuel, will be the guest of honor.

Finances. For the twelve-month period which ended on June 30, 1978, the general purpose contributions totaled \$23,790, and the special purpose gifts, \$12,360. The Friends also donated or bequeathed books and manuscripts having an appraised value of \$125,723, bringing the total value of gifts and contributions since the establishment of the association in 1951 to \$2,572,951. In addition to the above income, \$1,406 was realized from the sale of the *Columns* and the Masefield exhibition catalogue.

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Rarities for Research: 1978 Gifts

SEPTEMBER 20—DECEMBER 8

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